



William & Mary Theatre Presents

**Personal
Belongings**

By Diana Raznóvich

Directed by Dr. Sarah Hart
Performed by Amanda Sobrado

February 20-21 at 7pm Studio Theatre
March 25 at 7pm Lab Theatre
PBK Memorial Hall 601 Jamestown Road

wm.edu/boxoffice

Creative Team:

Director: Dr. Sarah Hart
Performer: Amanda Sobrado
Production Designer: Mark Williams
Stage Manager: Kathleen Khorn
Assistant Director: Scarlett Mercier
Dramaturg: Sara Kaufman
Costume, Hair and Makeup Designer: Mayah Tiwari
Properties Manager: Jaden Grant
Lighting Designer: Ash Kelley
Sound Designer: Matthew Squadrito

Invited Speakers on Memory, Theatre and Human Rights in Argentina:

February 20:

- Dr. Brenda Werth, Associate Professor and Department Chair,
World Languages & Cultures, American University
 - Dr. Silvia Tandeciarz, Vice-Dean for Social Sciences &
Interdisciplinary Studies, Chancellor Professor of Hispanic Studies,
William & Mary

February 21:

- Dr. Karina Vázquez, Senior Teaching Faculty of Latin American,
Latino and Iberian Studies, Director of Community-Based
Learning, University of Richmond
- Dr. Matias Oviedo, Visiting Assistant Teaching Professor of
Hispanic Studies, William & Mary

Warnings: Flashing light effects, loud noises, and smoke will be used during this performance. Patrons who may be sensitive to lights and sounds are advised to contact front of house staff prior to entering the auditorium for a list of potential visual and auditory triggers.

Please turn off your cell phone and other electronic devices.

Photographs and recordings are strictly prohibited during this performance.

Image on program cover by Scarlett Mercier

“I wish people understood how subversive humor really is”

– Diana Raznóvich (quoted in Taylor 2008)

Director’s Note:

Countries across The Americas, from Canada to Argentina, are connected by shared histories of colonization, migration, imperialism, repression and resistance. *Personal Belongings* is a rarely produced one-act monologue by Argentine feminist playwright Diana Raznóvich, written in 1975, anticipating the military coup that would install a dictatorship, which waged a “dirty war” on its citizens (1976-1983), supported by the US. Those accused of belonging to leftist groups were persecuted, with an estimated 30,000 people “disappeared”. Many artists and intellectuals were blacklisted and forced to emigrate, including Raznóvich, who was about to flee for Spain when she wrote *Personal Belongings*. First performed in Australia in 1984, this play was initially banned in Argentina and not performed there until recently. Ours is likely the first bilingual production. It is a satire on political detention and exile, taking audiences through a whirlwind of tragic, absurd events, as a “Diva” loses her sense of place and self – is she coming or going? Seemingly on her own, she searches for her belongings among piles of suitcases in a baggage claim. What she finds: a tricycle, raincoats, the Mona Lisa and human bones. With her dramatic works, Raznóvich creatively resisted repression at a time when censorship was the norm. We chose to produce this play as an opportunity to honor Latin American voices at William & Mary, in dialogue with our audience. The driving questions for our production have been: why is *Personal Belongings* relevant to us, here and now, and what we can learn from history?

Dramaturg's Note:

Some losses are not marked by funerals; only by the belongings they leave behind. In the aftermath of the Argentinian Dirty War, thousands of citizens disappeared without record, graves, or answers. Diana Raznóvich's play *Personal Belongings* explores the hidden spaces where traces of the disappeared, lives interrupted by state violence, remain. In the objects they leave behind, the people attached to them emerge, unfinished and unnamed. *Personal Belongings* exposes the immense cost of governmentally sanctioned violence, bearing witness to what the regime tried to destroy, and refuses to disappear.

Performer's Note:

In times when humanity feels scarce, laughter and love prevail as a most powerful weapon. I am endlessly grateful for this opportunity to honor those who were loud, hilarious, fiercely themselves, and unfortunately disappeared by their governments. My mother, Alejandra Sobrado, lived under Pinochet's dictatorship until she was 20 years old. The age I currently am. I thank her and my father, Dr. Pablo Sobrado, for their boundless sacrifices that allowed me to end up on this stage tonight. I also want to thank you! For reading this, and for coming to see this show. It has meant more to me than even I know just yet. And as always, ¡PONTE LAS PILAS! ¡LOOK AROUND! ¡Nunca olviden quiénes son!

Songs used in the show:

No soy de aquí, Ni soy de allá Facundo Cabral

Sonatina 1975 by Quilapayun

Canción de Alicia en el País Serú Girán

Gracias a la Vida by Mercedes Sosa

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UPCOMING SHOWS

THE MINUTES

Glenn Close Theatre, February 26-March 1, 2026

AN EVENING OF DANCE

Glenn Close Theatre, March 26-29, 2026

MACHINAL

Glenn Close Theatre, April 23-26, 2026

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William & Mary Theatre Scholarship

Provides financial assistance for theatre studies to students who have shown outstanding dedication to William & Mary theatre and special ability in their theatre work

Roby-Sherman Dance Scholarship

Provides financial assistance for summer dance studies to students who have shown outstanding dedication to the dance program and special ability in their dance work

Theatre & Performance Dept. Fund

Helps the department provide funds for mainstage theatre production materials and equipment, alumni-student networking trips, guest artist residencies and master classes, and student conference travel opportunities

Roby-Sherman Dance Fund

Helps the dance program provide master classes and student conference travel opportunities; donors may specify how they would like their contributions used

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2025-2026 SEASON**